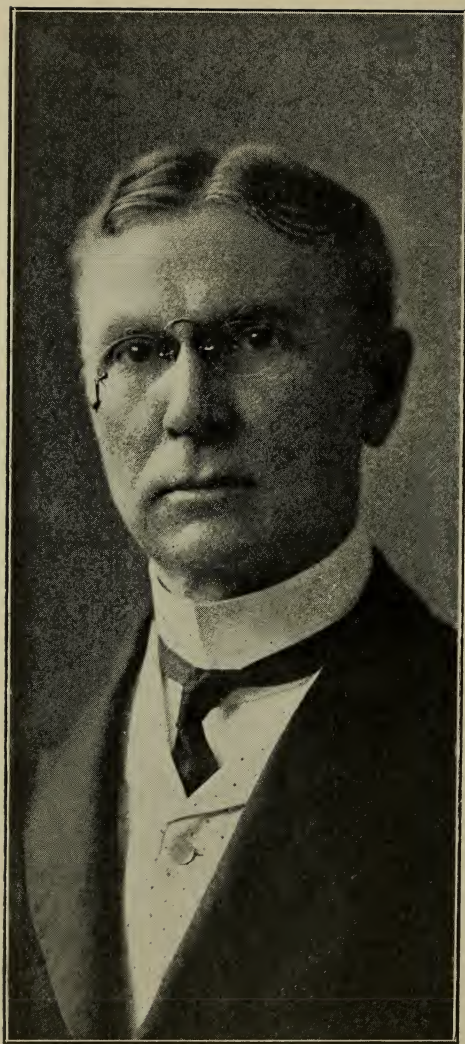


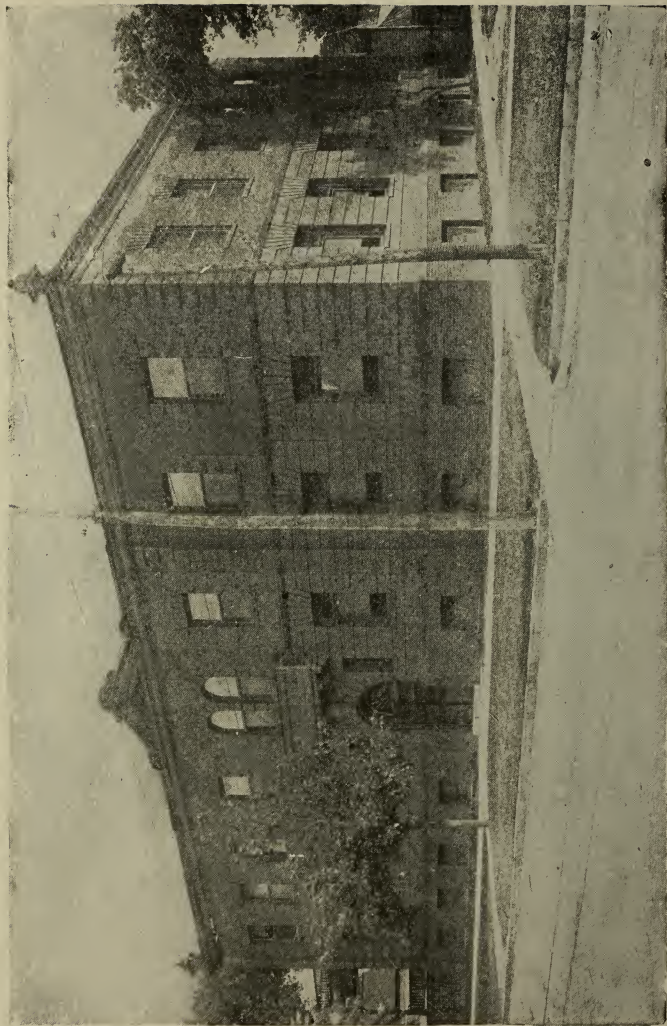
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THE UNIVERSITY SCHOOL OF ARTS
AND SCIENCES
WASHINGTON, D. C.





DIRECTOR WILLARD KIMBALL



UNIVERSITY SCHOOL OF MUSIC

THE UNIVERSITY
SCHOOL OF
MUSIC



AFFILIATED WITH THE
University of Nebraska

LINCOLN:
1906-1907

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Calendar, 1906

1906

September 3—School of Music, first term begins
September 8—Convocation
September 20—First Faculty Concert
September 22—Weekly Recitals begin
October 11—First Students' Recital
October 25—Faculty Recital. Chamber Concert
November 12—Second term begins
November 15—Second Students' Recital
November 29—Thanksgiving (holiday)
December 6—Faculty Recital
December 14—Oratorio "Messiah," University Chorus
December 24—First day Christmas holidays

1907

January 1—Last day Christmas holidays
January 3—Third Students' Recital
January 17—Faculty Concert
January 28—Third term begins
February 14—Fourth Students' Recital
February 15—Charter Day (holiday)
February 28—Faculty Recital
March 21—Fifth Students' Recital
April 8—Fourth term begins
May 2—Sixth Students' Recital
May 30—Decoration Day (holiday)
June 8—Annual Concert
June 17—Midsummer term begins
September 9—Fall term begins

Faculty

THE UNIVERSITY OF NEBRASKA

ELISHA BENJAMIN ANDREWS, LL. D., *Chancellor*

AFFILIATED SCHOOL OF MUSIC

WILLARD KIMBALL, B. Mus.

Director

New England Conservatory, Boston, 1871-72. Graduated Oberlin Conservatory, 1873. Leipzig, private student Dr. Oscar Paul, 1873-75. Director Iowa College Conservatory, 1875-94. Founder and Director School of Music, University of Nebraska. 1894—.

HENRY PURMORT EAMES, D. Mus. *Director of Pianoforte Dept.*

Private Student W. S. B. Matthews and Wm. H. Sherwood, 1883-88. Admitted to the Bar, 1892. Concertized, 1893-94-95. In Germany with Madam Clara Wieck-Schumann and James Kwast, 1896-97. University School of Music, Director Pianoforte and Lecturer in Theory, 1898—. Doctor of Music, Cornell College, Iowa, 1906.

MRS. WILL OWEN JONES

Graduated New England Conservatory, Boston, 1885. Student with Alfred Turner, Louis Elson and Stephen Emory. Taught privately 1885-94. Professor of Pianoforte, University School of Music, 1894-96-98—. Student with Rafael Joseffy in New York, 1896-97.

HOWARD KIRKPATRICK, B. Mus.

Graduated Oberlin Conservatory, 1897. Director Gates Conservatory, Neligh, Neb., 1897-99. Student in Leipzig, 1899. Private study with Vincenzo Vannini, Florence, Italy, 1899-00. University School of Music, Professor of Singing and History of Music, 1900—. Bachelor of Music, Oberlin, 1906.

MORTIMER WILSON

Director of Theory Department

Graduated Chicago Conservatory, 1896. Director of Music, Military Academy, Culver, Indiana, 1897-01. Director of Theory Department, University School of Music, 1901—.

LURA SANKEY SCHULER, B. Mus.

Graduated Oberlin Conservatory, 1897. Instructor of Pianoforte, Columbia Institute, Columbia, Tenn., 1897-1900. Assistant Director of Music and Instructor of Pianoforte, Belmont College, Nashville, Tenn., 1903-04. Student, Berlin, 1900-03. Professor of Pianoforte, University School of Music, 1904—. Bachelor of Music, Oberlin, 1906.

CARL FREDERICK STECKELBERG

Director Violin Department

Graduated Chicago Musical College, under Jacobsohn, 1902. Assistant in Professor Hugo Heermann's Violin School, Frankfort-on-the-Main, Germany, 1904-05. Student Hoch's Conservatory, Frankfort, private study with Hugo Heermann, 1903-05. Director Violin Department, University School of Music, 1905—.

CHARLES MILLS, B. Mus.

Graduated Oberlin Conservatory, 1897. Director of Music, Tarkio College, 1897-1901, and of Cornell College, Iowa, 1901-03. Student, Leipzig and London., 1904-05. Professor of Singing, University School of Music, 1905—. Bachelor of Music, Oberlin, 1906.

ALLEYNE MERRIAM ARCHIBALD

Graduated School of Music, University of Nebraska, 1902. Instructor of Pianoforte, School of Music, 1903—.

HAROLD SHELLHORN

Graduated Wesleyan Conservatory, 1902. Student, Frankfort-on-the-Main, 1903-04. Instructor of Pianoforte, University School of Music. 1905—.

NELLY KING GRIGGS, A. B.

Graduated University of Nebraska, 1897, and School of Music, 1902. Instructor of Pianoforte, School of Music, 1903—.

CARRIE WHITNEY PETTIS

Graduated New England Conservatory, from "Fletcher Kindergarten Course," 1898. Student, Boston, 1902. Instructor University School of Music, Pianoforte for Children, 1902—.

HENRY STECKELBERG

Instructor of Violoncello

EDITH BURLINGIM

Graduated School of Music, University of Nebraska, 1906. Instructor of Pianoforte, University School of Music, 1906.

ALYSE SWEDBERG

Graduated School of Music, University of Nebraska, 1906. Instructor of Harmony, University School of Music, 1906.

AENONE POSTON

Graduated University of Nebraska School of Music, 1906. Associate Instructor of Pianoforte, University School of Music, 1906.

CARROLL BEACH

Instructor of Violin

MARJORIE ANDERSON

Instructor of Pianoforte

NELLE TRIGG

Graduated University of Nebraska School of Music, 1906. Instructor of Pianoforte, School of Music, 1906.

VERA UPTON

Graduated University of Nebraska School of Music, 1905. Student, New York City, 1906. Instructor of Singing, University School of Music, 1906-07.

EVERETT B. CARDER

Registrar

CARRIE BARBOUR

Preceptress

Foreword

THE CONSERVATORY OF MUSIC OF THE UNIVERSITY OF NEBRASKA was established by act of the Regents in the spring of 1880, for the purpose of extending advantages for the study of music. Under this name it continued until 1894, when, on account of the need for better facilities and more commodious quarters, the affiliated School of Music was established, under the present management.

Comprehensive courses are offered in all branches, and the instructors included in its faculty are prepared, by the most liberal education, to impart valuable information concerning modern methods of teaching theoretical and applied music.

Nothing is of greater importance to the student than the influence of teachers who are recognized masters of music. The faculty includes artists who have appeared before the most critical audiences with unqualified success.

Students are impressed with the fact, on entering the school, that nothing worthy of the name musicianship can be acquired without great perseverance and high ambition through consecutive years of application. For those whose purpose it is to complete the prescribed courses due credit will be given for thorough work ac-

complished prior to matriculation, and for those whose means will not allow them to continue to graduation, the most efficient instruction will be provided.

The popularity of the modern idea regarding music study, that greater advantages are obtainable in schools where many instructors are employed together working for one common end than is possible under private tuition, is shown throughout the country, especially among those institutions where a liberal education in literature and science is offered. Only a few years since but two or three of the largest colleges of the land included in their curricula the study of music, but at the present time nearly all of the universities and colleges have placed the study of the science of music on an equal footing with other studies, and have thus recognized its disciplinary value.

A perusal of the following pages should be sufficient to convince one that it is not necessary to incur large expense for railroad fare and living when, at a comparatively short distance, all the requirements for art study are met in the West, and at moderate expense.

The school has grown steadily from the beginning and as numbers have increased, larger opportunities are offered until today, when it is not exaggeration to state that no school in the country has more complete courses or a higher standard than are found here.

Plan of Instruction

THE plan of instruction is that which prevails in the best regulated music schools. Believing that the most satisfactory progress in applied music can be made only by private instruction (wherein the student has the undivided attention of the instructor), this plan is in operation. In theoretical studies in history and pedagogy, class instruction is generally recommended.

Courses of Study

THE COURSES outlined below are intended to give those who complete them the highest degree of proficiency. While it is impossible to specify the exact course for each individual, the following may be taken as fairly typical. The work indicated, or its equivalent, must be carried by all candidates for graduation.

The school offers complete courses in Pianoforte, Organ, Voice Culture, Violin, Violoncello, Brass and Wood Wind instruments; in Harmony, Counterpoint and Composition, History of Music, Theory of Music, Ear Training, Public School Music and Kindergarten Meth-

ods, French, German and Italian Languages, Gymnasium for men and women.

Pupils may take any one or more of the courses outlined; but the candidate for graduation must have a good English education, equivalent to the course offered in accredited high schools, and must pursue three courses, viz.: the complete course in the science of music (see theoretical courses), and in applied music either the piano-forte, organ, violin, 'cello, or voice culture, as a major study, and a minor study from the same group to be pursued eight terms, two lessons each week. No person will be considered a candidate for graduation until one year of harmony has been successfully completed.

These requirements are made in order to secure to one who seeks a diploma from the University such mastery of the principles and practice of musical art as will fit the graduate for the greatest usefulness in the world of music; to guard against a narrow and one-sided view of the subject; and to develop a broad and generous musicianship which does not overestimate the value of virtuosity alone.

Theoretical Department

This department embodies eight courses, more than one of which may, for convenience, be carried each undergraduate year, as follows:

First year—1. Elementary and General Theory. 2. Harmony.

Second year—3. Counterpoint. 4. Ear Training. 5. History. 6. Analysis.

Third year—7. Composition and Orchestration. 8. Ensemble Training.

Though History and Ensemble Training may supplement any of the major courses (2, 3, 6), all candidates for graduation are required to complete the courses through Analysis. Students specializing in this department must, to graduate, carry two years of one of the following: piano, organ, violin, 'cello, or voice, together with full theoretical course prescribed above. Special students may pursue the course privately, receiving, when completed, a certificate. When pursued privately one year and a half will be required.

COURSE 1. Elementary and General Theory.—Among the subjects lectured upon in the course are the principles of acoustics; Chinese, Egyptian, Greek and modern theory of the growth of the art and science of music; origin and growth of staff notation; scale and triad formation; musical ornamentation and terminology; principles of rhythm and accent; development of the modern orchestra.

COURSE 2. Harmony.—Triads, doublings, chord-progression, cadences, melody, inversion, seventh chords, modulation, sequence, chorales, augmentation, suspensions, organ-point, passing and changing tones, given and original basses and melodies.

COURSE 3. Counterpoint, Canon and Fugue.—Simple counterpoint, two to eight voices; equal and florid rhythmic divisions; double counterpoint in the octave, fifteenth, tenth and twelfth; triple and quadruple counterpoint; canon; fugue in three to five voices.

COURSE 4. Ear Training.—Oralization and visualization of the scales, intervals, and isolated rhythm. Key note location. Practice in memory work. Ear study of tone as applied to chorus singing. Writing simple phrases from hearing the same. Metre of words in connection with period chords. Detection of, and logical relation of chords.

COURSE 5. History of Music.—*Lectures will be given twice weekly throughout the year on this subject, which all candidates for graduation must attend.*

First term: Early traces of music before the Christian era. Early Christian music. Polyphonic music. Luther's reformation and the renaissance.

Second term: Development of dramatic music. Italian, German, and French opera. The oratorio.

Third term: Classical and romantic periods.

Fourth term: History of the pianoforte, organ, and orchestral instruments. Biographies of masters and their literature.

COURSE 6. Analysis.—*First term: Thematic and tonal structure of the period. Two and three part Song Forms. Theoretical and Aesthetic analysis of Chorales, Choruses, Motets, Oratorios, Cantatas, Operas, and instrumental compositions in these forms.*

Structural analysis of the Dance forms and rhythms. Introductory thematic paraphrases, episodes, codas, etc. Study of the older and more modern dance suites. Variations of rhythmic and tonal developments.

Second term: Sonata First Movements (major and minor). The Scherzo, Rondo, Theme and Variations. Analysis of the Classic Sonatas, Duos, Trios, Quartettes, etc. Symphonies and Concertos.

Analysis of the Rhapsody, Fantasy, Symphonic Poem, and other modern forms.

COURSE 7. Composition, Orchestration.—*Musical form, analysis, free composition in the smaller forms for voices and instruments; composition of sonatinas, sonatas, duos, trios, quartettes, etc.; arrangements, and paraphrases for string and grand orchestra, chorus and organ.*

COURSE 8. Ensemble Training.—*Chorus, trio, quartette, etc., or orchestra.*

The Organ

This department is under the personal supervision of the Director. This greatest and most complete of all musical instruments has no comparison for grandeur and

effect, and is fast becoming a popular concert instrument. As an auxiliary to church worship no instrument approaches it.

The difficulties of its mastery are peculiar, and its study should not be undertaken until a good degree of technique is acquired at the piano, in most instances after the third year of the course has been completed.

Rinck's school will be taken as a basis of study, with which will be given the phrasing studies of Buck. Sonatas of Mendelssohn, Merkel, Guilmant. Fugues of Bach and modern writers. Compositions by Guilmant, Du Bois, Hesse, Merkel, and the transcriptions of Wagner, Mendelssohn, Batiste, and others.

A two-manual pedal organ has been placed in the School of Music for student practice, with opportunity for occasional practice by advanced students on the Alumni organ.

Through the loyalty and generosity of the Alumni and friends of the University the magnificent organ which was on exhibition at the Trans-Mississippi Exposition at Omaha was presented to their alma mater. This organ is from the manufactory of M. P. Moeller, Hagerstown, Md. It is a fine modern instrument, containing three manuals, forty-five registers, combination pedals, couplers, and other accessories which facilitate registration. It now stands in the auditorium of Memorial Hall, where it may be heard in recital and concert and tri-weekly at convocation exercises.

The Pianoforte

The course includes the systematic study of technical exercises in the free use of the muscles of the hand and arm, the complete control of which is absolutely essential to a skillful interpretation of any composition of merit.

Throughout the course studies of various degrees of difficulty, and adapted to the individual needs of the student, will be given in connection with studies and exercises designed to bring about a close relationship between the physical and intellectual faculties.

Pianistic technic is cultivated without the employment of any artificial devices, although a moderate use of the practice clavier under the guidance of the instructor is very frequently recommended.

The works of the classic and romantic composers, both ancient and modern, will be studied, and every effort will be made to improve the taste and appreciation of the student for the best forms of music. More advanced and graduate students will have the opportunity of playing with instructors in duos, trios, and quartettes.

All students are required to sustain satisfactory examinations before passing to a higher grade.

The prescribed course requires about five years of the regular student of average ability, presuming practically no knowledge of the instrument when entering the school, and also presuming some natural talent and considerable maturity of character and self-discipline.

Due credit will be given to those having completed partial courses elsewhere, or for work taken under accredited private teachers.



HENRY PURMORT EAMES

Those not candidates for graduation may have the usual Conservatory privilege of electing work freely according to ability and preparation.

The course is practically as follows:

FIRST YEAR

Foundational studies, Koehler, op. 50; Loeschhorn, op. 84, bk. 1; Mason's *Technics*, bks. 1, 2. Duets by Diabelli, Gurlitt and Grenzebach. Exercises in technic given according to individual needs. Easy pieces by Reinecke, MacDowell, and Lichner.

SECOND YEAR

Scales and triad arpeggios: Studies by Koehler, op. 157; Loeschhorn, op. 65; Duvernoy, op. 120; Sonatas by Lichner, Kuhlau, and Dussek. Pieces by Schumann, Jensen, Gade, and Mendelssohn.

THIRD YEAR

Daily Technic. Major and minor scales in sixths and tenths. Chord of the seventh arpeggios. Octave studies begun. Studies: Loeschhorn, op. 66. *Beren's Velocity*. Neupert's seventy-seven studies; all etudes from this on must be played in a tempo approaching metronome time. Two-voice inventions, Bach. Sonatas of Clementi, Haydn, and Mozart begun. Free style compositions by Leschitzky, Raff, Grieg, Sinding and MacDowell.

FOURTH YEAR

Mason's and Tausig's daily studies. Selected studies from Cramer; Schytte, op. 75 and 106; Mayer, op. 119; Czerny, op. 740. Kullak Octave School. Sonatas of Mozart and Beethoven. Three-voice inventions, J. S. Bach. Polonaises, Nocturnes, and Mazurkas of Chopin. Works of Moszkowski, Henselt, Schumann, and Tchaikowsky.

FIFTH YEAR

Brahms' and Philipps' technical studies. *Gradus ad Parnasum*, Clementi. Preludes and fugues, Bach. Ensemble playing in duos and trios of modern writers. Compositions of Liszt and Chopin. Concertos by Schumann, Chopin, Beethoven, Saint-Saens, Mendelssohn, Grieg, and Pierne.

The above outline is not adhered to strictly, as the needs of no two individuals are exactly the same. This course is suggested only to give a general idea of the standard maintained—in certain cases very few of the compositions mentioned would be given. These facts are equally true of other courses outlined.

Pianoforte Study for Children

The novel and interesting method for teaching children the piano, as exemplified by Madame Fletcher-Copp, will be continued under the direction of Miss Carrie W. Pettis. The objective features of the plan, by which the child is continually pleased and led onward without the seeming drudgery of former methods, are proving very successful. A course in pedagogy will be conducted by Miss Pettis, to which all who are preparing themselves for teachers may be admitted.

It is arranged for in order to place before the ambitious teacher of children the many modern and interesting ideas concerning this phase of instruction. This work has been received during the year past with more favor than ever before and will be made a two-term course in the future.

The Voice

The production of a pure, resonant, and musical tone is the result of patient and intelligent study, and the natural and easy control of the singing voice is obtained only by the correct use of the breath and vocal organs.

Satisfactory results can only be obtained by great skill



MRS. WILL OWEN JONES

on the part of the instructor, a thorough knowledge of anatomy and close application on the part of the pupil. Solfeggi and other vocal exercises from eminent voice builders will be employed, together with English, German, French, and Italian songs and ballads, leading up to the oratorio and opera. Pupils thus become practical singers, and this acquaintance with the best vocal works prepares them for solo singing, and the operatic stage.

Great care is taken to develop a natural and healthy tone production, to teach the control of breath, body, and tone which produce free and beautiful singing. The general principles of the old Italian school are adhered to. In many instances voices which have been abused are materially helped, and young voices are quickly and permanently placed.

Instructors have made a special study of those difficulties of the throat arising from local effort of the muscles in the vicinity of the larynx, as well as from faulty breath control, and are prepared to advise and correct in such conditions. The removal of the cause is attended by immediate benefit.

The course is as follows:

FIRST YEAR

The principles, theory, and practice of tone production. Freedom of tone, easy natural control of the breath, high forward placing of tone, low and open position of throat, articulation and emphasis, legato and staccato styles, color and character of voice on simple songs.

SECOND YEAR

The development of technical facility. Flexibility of voice, the study of ornamentation, the elocution of singing, phrasing

and emphasis continued, intellectual and emotional meaning of songs, the development of self-expression.

THIRD YEAR

Advanced technical study, the trill, etc. The study of recitative and advanced work in interpretation, public performance, or preparation for teaching. Songs from the greater masters, Schubert, Franz, Beethoven, Schumann. Contrasting styles, English, Italian, French, and German. The study of traditional and modern interpretation.

FOURTH YEAR

The study of advanced repertory, compositions from oratorio and opera, and recital repertory, school of public performance, preparation of recital for graduation.

Post-graduate work in the fifth year continues the study of repertory, and is recommended for those who desire to teach or to become professional singers. Of course the period of study may be shortened in the cases of especially talented pupils.

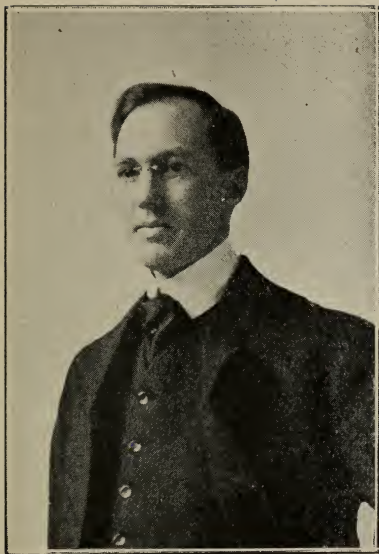
The vocal work is much reinforced by the course of lectures given weekly during the year by the instructors of the vocal department, and it is especially desirable that all pupils who take up the study of singing seriously should take this course. No student will be considered as a candidate for graduation in the vocal department who has not some knowledge of modern languages.

Lectures on the following subjects are given before the classes during the year and greatly aid them in applying ideas gained in the private lessons:

First principle: Negative, or relaxation.

Second principle: Positive, or application of energy.

Third principle: The vocal curve or direction of tone.



HOWARD KIRKPATRICK

Fourth principle: Self-expression, or idealizing tone.

Fifth principle: Elongation of form.

Sixth principle: Articulation, direction, and elocution of singing.

Seventh principle: Interpretation.

The above is an outline in the most concise form, each principle being elaborated as the subject seems to require.

Public School Music Course

The rapidly increasing need of more thorough instruction in the fundamental principles of music in our public schools, and the apparent lack of preparation of those who teach it, has caused the introduction of a special course which may be taken in connection with other work during the school year, or in the summer session which is conducted primarily for the convenience of teachers who are desirous of taking such a course. The course will include practical harmony, covering about one year's regular work, Ear Training (see theoretical courses), Sight Reading, History of Music, and Practical Teaching, with classes of children from the various grades.

Teachers' Certificate Course

Many persons find it impossible to continue to graduation on account of ill health or lack of means. For such a teacher's certificate will be granted after completing one year harmony, history and theory (which three may be taken together), and the second year of the course as prescribed, in any principal branch of applied music.

Violin

This leading instrument of the orchestra, and most intricate of solo instruments, requires the closest application to acquire, in even a moderate degree, a technique which will allow of public performance, although its possibilities of expressing the most delicate shades of musical feeling render it the intensely fascinating instrument it always has been.

The courses prescribed for the violin and 'cello are as comprehensive and thorough as those in other departments, including lectures with illustrations.

First year: Hohmann, Books I and III. Kayser, op. 37, Parts I, II, III; op. 44, Parts I, II. Mazas, op. 36; Parts I, II. Jac. Dont, op. 24. Studies preparatory to Kreutzer. Scale and chord studies, C. F. Steckelberg. Selected solos.

Second year: Kreutzer's 42 celebrated studies. P. Rovelli, 12 studies. Fiorillo, 36 studies. Bach prelude with 40 different bowings. Sevcik, op. 1. Exercises in double-stopping. Steckelberg scale and chord studies with trills, scales and triads. Selected program solos.

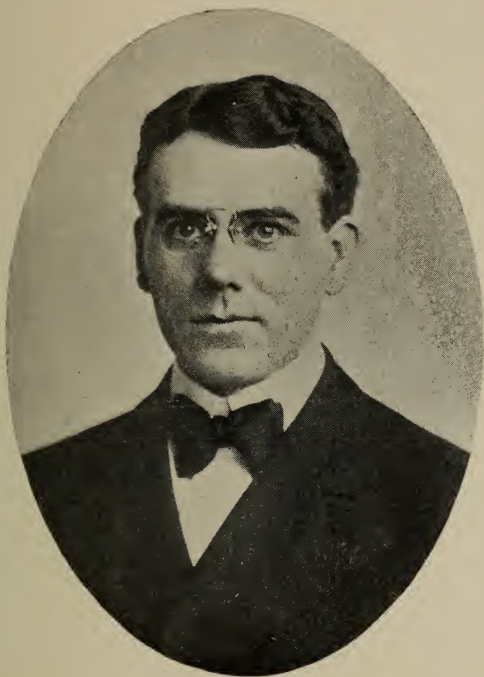
Third year: Review Kreutzer and Fiorillo. Rode, op. 22-24. Dont, op. 35. David, six caprices. Ries and Paganini perpetual movements with different bowings. Selected concertos.

Fourth year: Kayser, op. 3. Paganini studies; also op. 1 and twenty-four caprices.

Fifth year: Review. Petri, op. 9. Studies for the artist. Bach, six sonatas. Tartini, Sonata G m., "Le trill du diable."

Students beginning the study of violin will be given special rates of tuition; they will be under assistant teachers but with the direct supervision of Mr. Steckelberg.

The school orchestra, which will rehearse weekly



MORTIMER WILSON

throughout the year, will be open to advanced students, and those who are qualified are required to attend.

Violoncello

The study of this instrument may be pursued in course, and is highly recommended for young women as well as men. Its tone is one of the most beautiful of the string family, and its possibilities in the expression of musical thought are unsurpassed.

Post-Graduate Courses

In view of the increasing interest manifested by graduates of this and other schools to pursue still further study in their special branches, courses in piano and voice are offered.

These courses will be open to all graduates of other schools of equal grade, and are especially prepared for those who desire to become concert soloists, and for those who look forward to a professional career. The course will be one year in length, on the completion of which a certificate will be awarded, signed by the Director. Each candidate must give, during the year, one complete recital. This course will be conducted by the heads of departments. All persons who wish to pursue the study of music along special lines are invited to correspond with the Director.

The following is an outline of the work for the Piano-forte:

Variations by Brahms. Variations Symphonics, Schumann. Sonatas by Schumann. Transcendental Etudes, Liszt. Etudes

of Chopin, rearranged for left hand by Godowsky. Sonatas of MacDowell. Sonatas of Brahms. Last five Sonatas, Beethoven. Advanced technical studies of Brahms, Balikerew, and Saint-Saens. Concertos of Rubinstein, MacDowell, Beethoven (G major and E flat), Paderewski (A minor), and Polish Fantasia, Saint-Saens, Brahms, and Liszt.

Wind Instruments

Competent instructors will be provided for those desiring to study the clarinet, flute, cornet, and band instruments. These may be taken as elective by those pursuing the regular course.

Mandolin

Will be taught by special instructors. On account of the manifest interest in this beautiful though minor instrument, no pains will be spared to secure to the student the highest accomplishments possible.

Lectures

Among the free advantages will be a course of lectures upon musical topics by instructors of the School, and a course by Professors in the University of Nebraska on subjects allied to music.

Attendance upon this course will be required of all regular students. Those not otherwise connected with the school may have the privilege of attendance by the payment of a small fee.

Sight-Reading

A class in sight-reading is offered extending through the year for the special benefit of those who are pur-



LURA SCHULER

suing voice culture, and for all who need assistance along this line.

The foundation of all musical training lies in the ability to read notes, in accordance with the laws of harmony, to be able to sing all intervals at sight, and to become familiar with the great choral works of the masters. Without this training many a singer fails to obtain or to retain a solo church engagement.

Concerts

DURING the school year a number of concerts will be given, viz.: The Choral series: University chorus and soloists in oratorio; Artists' series: performers from abroad and the faculty; Chamber music series: string trios, quartettes, and quintettes; semi-public recitals by instructors and pupils; weekly programs by pupils for the acquirement of self-possession; monthly public concerts by pupils throughout the year. Among the annual events that are looked forward to with increasing interest are the recitals by members of the faculty, the "concerto evening," where these greater piano works are heard; recital of original compositions, vocal and instrumental, by students of the harmony and composition classes; and the undergraduate concert at the close of the school year, besides the individual recitals given by members of the graduating class.

Free Advantages

THE FREE advantages in connection with the University privileges are too numerous to fully mention here. Besides the entire range of academic studies, including the languages, the following are worthy of notice: Sight-reading chorus classes; lectures on topics relating to music; orchestral practice, ensemble classes, and prima-vista reading classes; the weekly convocation exercises; lectures by noted men from abroad; recitals by the faculty. These, taken in connection with gymnasium, art privileges, use of library and reading room, are invaluable advantages which can only be fully appreciated by those who have been obliged to pay extra for them in other schools.

Free and Partial Scholarships

IT HAS been the custom of this school since its organization to assist as far as it is able, without endowment, all talented and deserving young men and women, to secure a sound musical education at the lowest expense; for this reason, which is purely phil-



CARL STECKELBERG

anthropic, it offers twenty-five free and partial scholarships. It is expected that no one will apply for these scholarships who is able to pay the regular rates, and it is asserted that no worthy person with sufficient talent, perseverance and good health was ever disappointed in making an application for assistance. These scholarships are granted only at the beginning of the year, and applications for the same should be received prior to September first. Examination will be conducted by appointment.

University Work

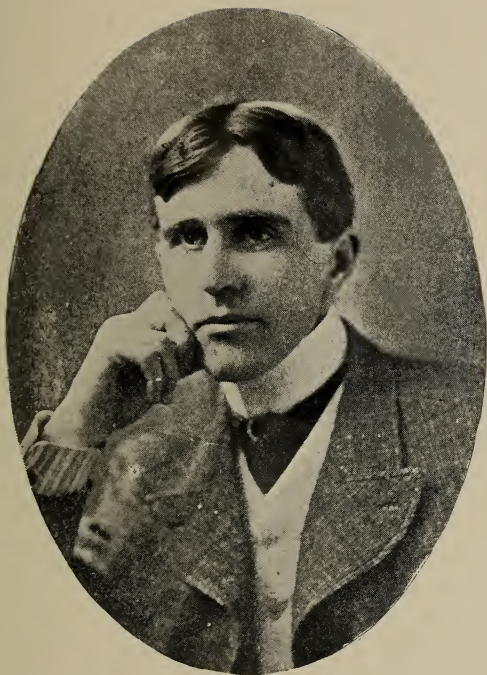
***F**OR STUDENTS in regular University courses the studies of piano, voice culture, violin, or organ, together with the science of music, are made elective, viz.:*

Courses 1 and 2 carried one year, combined with Courses 3 and 4 carried one year, count as one-fifth course for each semester. Courses 5 and 6 count as a one-fifth course for each year.

Courses 9 to 21 are elective courses, on an equal footing with other University work. Only one elective may be taken in any given semester. Courses 20 and 21 may be carried as an elective in the junior and senior years of the University.

Courses

1. *Elementary Instruction in Vocal Music.* Training in correct fundamental principles, preparatory to sight-reading. Chorus work. Mon., Wed., and Fri. at 5. First semester, Mrs. Raymond, Ch.
2. *Continuation of Course 1.* Second semester.
3. *Sight-reading. Choral Training,* including membership and practice in the University Chorus. Applicants for this course must have carried Courses 1 and 2, or show equivalent training. Wed., Fri., at 5. First semester, Mrs. Raymond, Ch.
4. *Continuation of Course 3.* Second semester.
5. *Orchestral training. Membership and practice in the Conservatory Orchestra,* with recitals and programs. Th., at 7. First semester.
6. *Continuation of Course 5.* Second semester.
7. *Band Training. Membership and practice in the Cadet Band.* Mon., Tu., Wed., and Th., at 5. First semester.
8. *Continuation of Course 7.* Second semester.
9. *Elementary and General Theory, Text-book and Lectures.* Twice each week. First semester, Mr. Eames.
10. *Continuation of Course 9.* Second semester.
11. *Musical History.* First semester, Mr. Kirkpatrick.
12. *Continuation of Course 11.* Second semester.
13. *Harmony.* Must be preceded by Course 1. First semester, Mr. Wilson.
14. *Continuation of Course 11.* Second semester.
15. *Counterpoint.* First semester, Mr. Wilson.
16. *Continuation of Course 15.* Second semester.
17. *Continuation of Course 13.*
18. *Composition. Orchestration.*
19. *Ear Training.* First semester.
20. *Piano, Pipe Organ, Voice, Violin or 'Cello.*
21. *Continuation of Course 20.*



CHARLES FRANCIS MILLS

Matriculation

STUDENTS of the School may be matriculated as students of the University, without examination, upon the payment of the usual fee of five dollars. This will entitle them to free instruction in all University courses which they are prepared to enter, and will give them all library, laboratory, and gymnasium privileges of University students. This is one of the most striking features of the School. It thus combines with music training sound general education at very slight additional expense.

Students desiring to carry courses in English, ancient and modern languages, mathematics, history or science, more elementary than are offered in the University, may do so in the Lincoln Academy, the preparatory school of the University. The Academy is adjacent to the University campus and but one block from the School of Music.

Expenses

*R*ATES OF TUITION for a term of ten weeks, two lessons each week, unless otherwise indicated.

Term bills are payable invariably in advance.

PIPE ORGAN

MR. WILLARD KIMBALL, General Director

Private lessons, thirty minutes

\$30 00

One lesson a week

17 50

PIANFORTE

MR. HENRY P. EAMES, Director

Private lessons, thirty minutes

50 00

One lesson a week

27 50

MRS. WILL OWEN JONES

MISS LURA S. SCHULER

Private lessons, thirty minutes

30 00

One lesson a week

17 50

MISS ALLEYNE ARCHIBALD

MR. HAROLD SHELLHORN

Private lessons, thirty minutes

20 00

One lesson a week

12 00

MISS NELLY GRIGGS

MISS EDITH BURLINGIM

Private lessons, thirty minutes

15 00

One lesson a week

8 50

Kindergarten Classes for Piano Study

MISS CARRIE W. PETTIS

Classes of four, hour lessons

10 00

Classes in Pedagogy

5 00

MISS MARJORIE ANDERSON

Private lessons, thirty minutes

10 00



NELLY GRIGGS

VOCAL

MR. HOWARD KIRKPATRICK

MR. CHARLES F. MILLS

Private lessons, thirty minutes \$30 00*One lesson a week* 17 50

MISS VERA UPTON

Private lessons, thirty minutes 20 00*One lesson a week* 12 00

HARMONY, COUNTERPOINT, ANALYSIS, COMPOSITION AND ORCHESTRATION

MR. MORTIMER WILSON

Class of six, hour lessons 10 00*Private lessons, thirty minutes* 30 00

MISS ALYSE SWEDBERG

Private lessons 15 00*Class lessons* 5 00

GENERAL THEORY

MR. EAMES

Class, hour lessons 5 00

HISTORY

MR. KIRKPATRICK

Class, hour lessons 5 00

EAR TRAINING

MR. MILLS

Class lessons 5 00

VIOLIN, VIOLA

MR. CARL STECKELBERG, *Director**Private lessons, forty minutes* \$40 00*Private lessons, thirty minutes* 30 00

MR. CARROLL BEACH

Private lessons, thirty minutes 15 00*Beginners, under assistant teachers* 10 00*One lesson a week* 7 50

VIOLONCELLO

MR. HENRY STECKELBERG

<i>Private lessons</i>	25 00
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CLARINET, FLUTE, MANDOLIN

<i>Private lessons</i>	15 00
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<i>One lesson per week</i>	10 00
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OTHER EXPENSES

<i>Rent of new piano, one hour per day, per term</i>	\$3 00
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<i>Rent of new piano, per term, to occupants of building, two in each room, each</i>	7 50
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<i>Rent of new piano, per term, one in each room</i>	12 00
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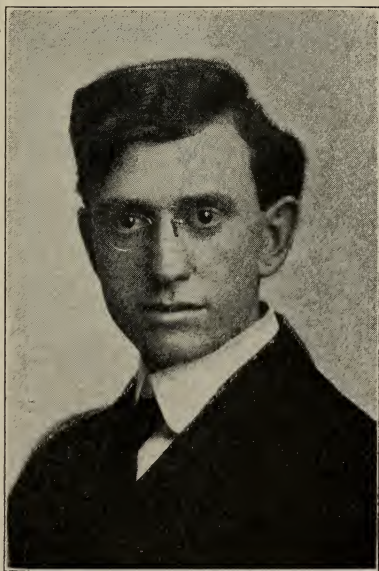
<i>Rent of two-manual organ, one hour a day, per term</i>	7 50
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<i>Room rent per school year, 40 weeks, according to loca- tion, two persons in each room, each</i>	\$80 to \$120
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<i>Meals a la carte, or regular board</i>	
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ALLEYNE ARCHIBALD



HAROLD SHELLHORN

Advantages Worthy of Consideration

1. *Thorough instruction based on progressive and modern principles of pedagogy.*

2. *A complete and liberal course of study in each department, clearly outlined, which is required of every candidate for graduation.*

3. *A uniformity of purpose in all departments, resulting in the highest degree of economy in the expenditure of time, effort and expense.*

4. *The practical demonstration of all theories advanced.*

5. *The musical atmosphere, and high class of students by which one is influenced for good.*

6. *The spirit of emulation and the desire to excel which is aroused by the presence of many talented and advanced students.*

7. *The school of public performance.*

8. *The opportunity of practice and observation in conducting chorus, orchestra and large classes.*

9. *The advantage of hearing great choral works and artists.*

10. *The convenient location, and close proximity to libraries, churches, stores and points of interest.*
 11. *The affiliation with the State University.*
 12. *The home department for students from abroad.*
 13. *The rapidly increasing privileges in all branches of study.*
 14. *The central location in the commonwealth.*
 15. *It is the oldest and the largest Conservatory of Music west of the Mississippi River.*
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School of Music Building

THE COMMODIOUS and well appointed structure which is the home of the Department of Music, and which is devoted exclusively to the study of music, and as a dormitory for a limited number of young women, was constructed for the exclusive use of the Conservatory, and is believed to be the most complete of its kind in the West. The building is located immediately adjoining the University campus on the south. The building is seventy-one feet front on Eleventh street and one hundred feet front on R street. It is three stories including high basement, and finished in the best manner possible; heated by steam, lighted by electricity, and equipped with bath-rooms and all modern conveniences.

In the basement is a large L-shaped dining room, with kitchen, serving rooms, closets, and store-rooms attached, in addition to which are four other rooms and bathrooms, an engine and boiler room for steam heating and electric lights. On the first floor is the main, north entrance, leading into a broad hall from which open the general and private offices, two large parlors, two large recitation rooms, and ten instruction rooms. The second floor contains eighteen sleeping rooms, large enough for a piano in each for practice purposes. On each floor, eight of these rooms face on R street, overlooking the campus, and four on Eleventh street; the others look out on an open court to the south.

Its easy access from the University, business centers, churches, and libraries, and the congenial and musical atmosphere with which it is surrounded, render it an ideal home for young women.

School Regulations

Applicants for admission to the School of Music must pledge themselves to a loyal observance of all the School regulations.

Students should bring letters of recommendation on entering.

Young women will find the dormitory the most desirable place of residence; others who cannot be accommodated on account of limited space will be provided for on application to the registrar.

All matters of business relating to tuition, private les-

sions, change of lesson hours, and purchase of music should be attended to at the office.

Students must be industrious and attend recitations regularly and promptly. Tardiness at lessons and single absences will result in loss to the pupil; and all lessons falling upon legal holidays or vacation days, as announced, and including Thanksgiving Day, Charter Day, Decoration Day, and Fourth of July will not be made up; in case of protracted illness the loss will be shared equally with the pupil. For no other reason will money be refunded.

The bulletin board, on which may be found notices of concerts, lectures, and general information, is in the main corridor, and should be consulted daily.

Students are not allowed to perform in public or connect themselves with other schools of music, neither are they allowed to teach music without permission from the Director.

Any cause of dissatisfaction should be reported promptly to the office, where it will receive immediate attention.

Business Regulations

Students are not received for a shorter period than one term of ten weeks, except for the unexpired portion of it, and when the term is entered upon, tuition will not be refunded on account of withdrawal.

No deduction in tuition is made for absence from the first week of the term.

All term bills are payable strictly at the opening of the term, including room rent.

A discount of eight per cent will be allowed on term bills paid for a year in advance. This applies only when two or more studies are taken.

Private lessons must be taken when there is an insufficient number to form a class.

Home Regulations

Applications for room and board should be made as early as possible, as the number of rooms is limited.

Each room is furnished with carpet, bedstead, mattress, dresser, washstand, and chairs. Applicants should bring one pair of sheets, pillow cases (common size), blankets, spread, table covers, and towels.

Occupants are expected to keep their rooms in order and will be held responsible for injury to furniture.

Students will have the advice and counsel of the Preceptress, Miss Carrie Barbour, a member of the University faculty, who, residing in the building, will extend courtesies and give assistance in case of illness.

Practicing will not be allowed after 8 o'clock p. m., and lights will be extinguished at 11.

The building is lighted by electricity. No other lamps will be allowed in the rooms.

Visitors may be received in the reception rooms, but in all cases must not remain after 10:30 p. m.

Young women residing in the building are not allowed

to attend public entertainments without a chaperon or other escort approved by the Preceptress.

Occasional receptions are held, to which the friends of pupils are invited.

Students residing outside of the building will be provided with practice hours as far as possible. Students rooming elsewhere may take their meals at the restaurant of the school, which will be conducted a la carte or regular board.

Students will not be received in the dormitory for a shorter period than one term.

All mail should be directed in care of the University School of Music, Eleventh and R streets, in order to insure prompt delivery.

General Information

The possession of a cultivated and reliable memory is a positive necessity for all who excel in music study. Hence the cultivation of the memory holds a very important place in the work of this school. The uniform strength and certainty of memory displayed by all our students is an inspiring feature of the weekly and monthly recitals where all solo work is of course thus performed.

The library of the University contains a number of works on subjects relating to music. These are at the disposal of students, and they are advised to take up a course in reading.

We are frequently asked if positions are guaranteed to those who complete the course. We can only answer that we will use our best efforts to obtain them. Our experience is that no person who has graduated thus far has failed to find a position suited to his ability and that there are always good positions awaiting the liberally educated musician.

The immense artistic success of the May Music Festival, wherein the famous Thomas Orchestra and renowned soloists were chief features, has encouraged the management to make it an annual occurrence. The University Choral society, under the direction of Mrs. Carrie B. Raymond, will each year present some notable work,

and this will become the most important event of the year, taking place of the commencement concert heretofore given.

From the School of Music are sent out annually scores of students to all parts of the West who are occupying responsible positions as teachers of music and who will gladly testify to the high standard of instruction maintained.

The faculty of the School includes artists of recognized ability—pianists, violinists, and vocalists, whose services may be obtained for concerts and recitals. Those interested in arranging concerts and courses of entertainments are cordially invited to correspond with the Director.

The city of Lincoln is most favorably located, upon the great through lines of travel, its healthfulness is far above the average, the opportunities for hearing noted public speakers and musicians are unusual. Its libraries contain over one hundred and fifty thousand books which are available for students. More than five thousand students were in attendance this year at its various schools and colleges. Among the organizations which have visited this city during the year may be mentioned the Savage Opera Co., Mantelli Opera Co., Theo. Thomas Orchestra; also the following artists: Harold Bauer, Kubelik, David Bispham, Glenn Hall, Hugo Herrmann, Emile Sauret, Herbert Witherspoon, Mme. Maconda, and others.

Graduates of the University School of Music

	1895	
<i>Gertrude Helen Fitzmaurice</i>		<i>Buffalo, N. Y.</i>
<i>Emma Snelling Bentley</i>		<i>Ithaca, N. Y.</i>
<i>Clara Spencer</i>		<i>Topeka, Kans.</i>
	1896	
<i>Lola Mix Sutton</i>		<i>Bethany, Nebr.</i>
	1897	
<i>Irene Davison McMichael</i>		
	1898	
<i>Ethel Galley Rathburn</i>		<i>Columbus, Nebr.</i>
<i>May Colson Knowles</i>		<i>New York City</i>
<i>Edith Risser McKay</i>		<i>New York City</i>
<i>Edith Shaw Brown</i>		<i>Chicago, Ill.</i>
<i>Winifred Hearn Saville</i>		<i>Chicago, Ill.</i>
	1899	
<i>Nellie Cave</i>		<i>Westmoreland, Kans.</i>
<i>Rose Clark</i>		<i>Lincoln, Nebr.</i>
<i>Eugenia Getner</i>		<i>New York City</i>
<i>Martha Helen Hasse</i>		<i>Lincoln, Nebr.</i>
<i>Anne Stuart</i>		<i>Lincoln, Nebr.</i>
<i>Rose Yont</i>		<i>Brock, Nebr.</i>

POST-GRADUATE

<i>Edith Shaw Brown</i>		
	1900	
<i>Grace Elizabeth Reynolds</i>		<i>York, Nebr.</i>
<i>Rose Lydia Olson</i>		<i>Lincoln, Nebr.</i>
<i>Carrie Smith Hart</i>		<i>Lincoln, Nebr.</i>
<i>Daisy McClure</i>		<i>Elk Creek, Nebr.</i>
<i>Clara Jane Dimmick</i>		<i>Oak Park, Ill.</i>
<i>Philip Hudson</i>		<i>New York City</i>

1901

<i>Myrtle Lashley Lawrence</i>	<i>Stillwater, Okla.</i>
<i>Francis Elvira Gage</i>	<i>Lincoln, Nebr.</i>
<i>Flora Elizabeth Maine</i>	<i>Lincoln, Nebr.</i>
<i>Edith Curry Strong</i>	<i>Greeley, Colo.</i>

1902

<i>Alleyne Merriam Archibald</i>	<i>Lead, S. Dak.</i>
<i>Lois Burruss</i>	<i>Lincoln, Nebr.</i>
<i>Maud Spinney Robinson</i>	<i>Omaha, Nebr.</i>
<i>Charlotte Whedon</i>	<i>Lincoln, Nebr.</i>
<i>Nelly King Griggs</i>	<i>Lincoln, Nebr.</i>
<i>Katherine Bixby</i>	<i>Lincoln, Nebr.</i>
<i>Josephine Poynter</i>	<i>Lincoln, Nebr.</i>
<i>Eleanor Lally</i>	<i>Lincoln, Nebr.</i>

1903

<i>Louise Hargreaves Stein</i>	<i>Springfield, Ohio</i>
<i>Elva Walker Cushman</i>	<i>Lincoln, Nebr.</i>

1904

<i>Winifred Maddox Howell</i>	<i>Chicago, Ill.</i>
<i>Vera Augusta Upton</i>	<i>Lincoln, Nebr.</i>
<i>Cora Herrick</i>	<i>Lincoln, Nebr.</i>
<i>Edith Waugh Shedd</i>	<i>Ashland, Nebr.</i>
<i>Louisa Walker Burns</i>	<i>Omaha, Nebr.</i>

1905

<i>Eva Fuller</i>	<i>University Place, Nebr.</i>
<i>Jessie Dea Emerick</i>	<i>Nebraska City, Nebr.</i>
<i>Mabel Alvord Marsh</i>	<i>Seward, Nebr.</i>
<i>Marianne Sargent</i>	<i>Lincoln, Nebr.</i>

POST-GRADUATE

Cora Herrick

1906

<i>Viola Florence Barns</i>	<i>Lincoln, Nebr.</i>
<i>Edith Georgina Burlingim</i>	<i>Lincoln, Nebr.</i>
<i>Pearl Katherine Fodrea</i>	<i>Lincoln, Nebr.</i>
<i>Anne Ethel Griffin</i>	<i>Fairbury, Nebr.</i>
<i>Frank Willis Hudson</i>	<i>Lincoln, Nebr.</i>

<i>Harley Hayes Husted</i>	<i>Lincoln, Nebr.</i>
<i>Flora Mae Lowrie</i>	<i>Lincoln, Nebr.</i>
<i>Ida Brittenham Morris</i>	<i>Lincoln, Nebr.</i>
<i>Aenone Poston</i>	<i>Lincoln, Nebr.</i>
<i>Eddys Helen Smock</i>	<i>Lincoln, Nebr.</i>
<i>Alyse Mae Swedberg</i>	<i>Lincoln, Nebr.</i>
<i>Ethel Corinne Syford</i>	<i>Lincoln, Nebr.</i>
<i>Nelle Trigg Ringer</i>	<i>So. Omaha, Nebr.</i>
<i>Nellie Mae Van Burgh</i>	<i>Hickman, Nebr.</i>

SUMMARY OF ATTENDANCE, 1905-06

<i>Men</i>	87
<i>Women</i>	429
<i>Total</i>	516
<i>Graduates, 1906</i>	14

Programs of Graduating Recitals, 1906

ETHEL CORINNE SYFORD

(Class of Henry Eames)

JANUARY TWENTY-THIRD

<i>Bach</i>	<i>Organ Prelude and Fugue, A minor</i>
	<i>Transcribed for piano by Liszt</i>
<i>Beethoven</i>	<i>Rondo Capriccio, Op. 129 (Posth.)</i>
<i>Liszt</i>	<i>Etude, D flat major</i>
	{ <i>Melodie, B major, Op. 8</i>
<i>Paderewski</i>	{ <i>Love Song, Op. 10</i>
	{ <i>Cracovienne fantastique, Op. 14</i>
<i>Ravel</i>	<i>Tone Picture, "Play of the Waters"</i>
<i>Schuett</i>	<i>Paraphrase on "Fledermaus Waltz"</i>
<i>Saint-Saens</i>	<i>Allegro Appassionata, Op. 70</i>

(For Piano and Orchestra)

(Orchestra parts on Second Piano)

NELLE MAE TRIGG

(Class of Henry Eames)

MARCH THIRD

- Beethoven* *Sonata, E flat major, Op. 31*
Allegro, Allegretto vivace, Minuetto, Presto con fuoco
Bach *Organ Fantasie and Fugue, G minor*
Transcribed for piano by Liszt
Schubert *"Angel of Beauty"*
Transcribed for piano by Liszt
Schumann *Romanza, F sharp major, Op. 28*
Sapellnikoff *Dance of the Elves, Op. 3*
Chopin *Fantasie, F minor, Op. 49*
Grieg *Concerto, A minor, Op. 16*
(For Piano and Orchestra)
Allegro molto moderato, Adagio,
Allegro molto moderato and marcato
(Orchestra parts on Second Piano)
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PEARL KATHERINE FODREA

(Class of Henry Eames)

MARCH TENTH

- Bach* *Organ Prelude and Fugue, A minor*
Transcribed for piano by Liszt
Chopin *Ballade, A flat, Op. 47*
Preludes, B minor, F sharp major
Schuett *Improvisation on "Prize Song" (Wagner)*
Tschaikowsky *Theme and Variations, F major, Op. 19*
Saint-Saens *Romance, B minor*
Liszt *Soiree de Vienne, No. 6*
Schumann *Concerto, A minor, Op. 54*
Allegro affettuoso and Cadenza
(Orchestra parts on Second Piano)

MRS. A. J. MORRIS

(Class of Henry Eames)

MARCH TWENTY-SECOND

- Beethoven* *Sonata, C sharp minor, Op. 27*
Adagio sostenuto, Allegretto, Presto agitato
- Gluck-Sgambati* *Melodie, D minor*
- Mendelssohn* *Scherzo, E minor*
- Arensky* *Two Studies "By the Sea"*
Op. 52, Nos. 2 and 3
- Chopin* { *Prelude, D flat major*
Etude, C sharp minor
Waltz, A flat major
- Schubert* *Theme and Variations, B flat major*
- Lalo* *Concerto, F minor*
Lento-Allegro, Lento, Allegro
(Orchestra parts on Second Piano)

FRANK WILLIS HUDSON

(Class of Howard Kirkpatrick)

MARCH TWENTY-SEVENTH

- Gluck* *O, Thou Beloved*
- Haendel* *"Honor and Arms" from "Samson"*
- Schubert* { *Am Meer*
Du bist die Ruh'
Der Wanderer
- Schumann* { *Moonlight*
To the Sunshine
- Tschaikowsky* *Don Juan's Serenade*
- Fielitz* *"The Night is Dark," from "Schoen Gretlein"*
- Chadwick* *Bedouin Love Song*
- Verdi* *Duet—"Pura siccome un angelo," from "La Traviata"*

ALYSE MAE SWEDBERG

(Class of Henry Eames)

MARCH TWENTY-NINTH

<i>Bach</i>	<i>Prelude and Fugue, A minor</i>
<i>Kryjanowsky</i>	<i>Theme and Variations, B major, Op. 1</i>
<i>Chopin</i>	{ <i>Etude, E major, Op. 10, No. 3</i> <i>Impromptu, F sharp major, Op. 36</i>
<i>Schumann</i>	<i>Why?</i> <i>Bird as Prophet</i>
<i>Sjoegren</i>	<i>Eroticon, No. 1, B flat minor</i>
<i>Schubert-Liszt</i>	{ <i>"By the Sea"</i> <i>"Hark, Hark, the Lark"</i> <i>"Praise of Tears"</i>
<i>Franck</i>	<i>Variations Symphoniques</i> <i>(For Piano and Orchestra)</i> <i>(Orchestra parts on Second Piano)</i>

EDITH BURLINGIM

(Class Mrs. Will Owen Jones)

APRIL FIFTH

<i>Haydn</i>	<i>Andante and Variations, F minor</i>
<i>Gluck-Joseffy</i>	<i>Arietta di Balletto</i>
<i>Bach</i>	<i>Toccat and Fugue, D minor</i> <i>Transcribed for piano by Tausig</i>
<i>Schubert-Liszt</i>	<i>The Wayside Inn</i>
<i>Schumann</i>	<i>Bird as Prophet</i>
<i>MacDowell</i>	<i>Concert Etude</i>
<i>Glinka-Balakirew</i>	<i>The Lark</i>
<i>Chopin</i>	<i>Impromptu, F sharp, Op. 36</i>
<i>Chopin</i>	<i>Polonaise, A flat, Op. 53</i>
<i>Liszt</i>	<i>Hungarian Fantasie</i> <i>(For Piano and Orchestra)</i> <i>(Orchestra parts on Second Piano)</i>

AENONE POSTON

(Class of Henry Eames)

MAY SEVENTEENTH

<i>Haendel</i>	<i>Theme and Variations, E major</i>
<i>Chopin</i>	<i>Sonata, B minor, Op. 58</i>
	<i>Allegro maestoso, Scherzo, Largo, Finale (Presto)</i>
<i>Rubinstein</i>	<i>Etude, C major (False Note Study)</i>
<i>Huber</i>	<i>Concert Laendler</i>
<i>Alkan</i>	<i>Etude (The Wind)</i>
<i>Liszt</i>	{ <i>Legend, No. 1 (The Bird Sermon)</i>
	{ <i>Etude (Reign of the Elves)</i>
<i>Raff</i>	<i>Concerto, C major, Op. 185</i>
	<i>(For Piano and Orchestra)</i>
	<i>Andante, Finale (Allegro)</i>
	<i>(Orchestra parts on Second Piano)</i>

FIRST FACULTY RECITAL

THURSDAY EVENING, SEPTEMBER TWENTY-EIGHTH

*Mr. Henry Eames, Pianist**Mr. Carl Steckelberg, Violinist**Mrs. Will Owen Jones, Pianist**Mr. Charles F. H. Mills, Baritone**Mr. Harold Shellhorn, Accompanist**Assisted by Mr. Henry Steckelberg, 'Cellist*

<i>Wieniawski</i>	<i>Russian Airs</i>
	<i>Carl Steckelberg</i>
<i>Lehmann</i>	<i>"If I Only Knew"</i>
<i>Tschaikowsky</i>	<i>"Pilgrim's Song"</i>
	<i>Chas. F. H. Mills</i>
<i>Dvorak</i>	<i>Twilight Way</i>
<i>Strauss</i>	<i>Finale from Sonata</i>
	<i>Mrs. Will Owen Jones</i>
<i>Schuett</i>	<i>Trio, Op. 27</i>
	<i>Allegro maestoso, Andante, Scherzo</i>
	<i>Henry Eames, Carl Steckelberg, Henry Steckelberg</i>

FIFTH ANNUAL MANUSCRIPT RECITAL
 of Compositions by Special and Graduating Students of
 Mortimer Wilson

MAY TENTH

Ethel Burket "Ancient Mariner"
Incidental Themes en suite for Piano
The Waylaid Guest, Death Doomed, The Dream,
The Hermit in the Wood
Claire Canom

* *Viola Barns* *String Quartet, C sharp minor*
Moderato, Andante, Minuet, Tarantelle
Genevieve Fodrea, Laura Buchanan, Carrol Beach,
Henry Steckelberg

Edith Burlingim *Two Madrigals for Violin and Piano*
Misses Fodrea and Burlingim

Viola Barns *Lyrics for Piano*
"Hymn to the Night," "Moods," "Whither"
Harold Shellhorn

Alyse Swedberg "Dies Irae"
Motette for Chorus, Soli and Orchestra

Lewis Horn { *Minuet in G*
 { *Gavotte in F*

Ethel Burket *Waltz in A*
Orchestra

* *Harley Husted* "Evangeline"
Introduction, Prclude, and First Chorus from Cantata
for Chorus, Soli and Orchestra

* *Candidate for Graduation in Composition*

FIRST STUDENTS' RECITAL

THURSDAY EVENING, OCTOBER TWELFTH

Weber *Concertstueck, F minor, Op. 79*
 Mrs. Grace Ferris
 (Second Piano, Mr. Eames)

Arthur Nevin *Via Sacra*
 Godard *Florian's Song*
 Edith Roberts

Willeby *Summer Rain*
 King *Israfel*
 Charles Tulleys

Chopin *Fantasie, F minor, Op. 49*
 Nelle Trigg

Brahms *Sonate, C major, Op. 1*
Andante, Scherzo, Finale (Allegro con fuoco)
 Marjorie Anderson

Popper *Gavotte (for violin)*
 Laura Buchanan

Chopin *Scherzo, B flat minor, Op. 31*
 Claire Canom

Leschetizky *Tarantelle*
 Edith Burlingim

Hawley *My Little Love*
 Tunison *Song of a Heart*
 Margaret Pilling

Grieg *Romanze and Variations, Op. 51*
 (For two pianos)
 Emma Farrow, Louisa Creekpbaum

THIRD STUDENTS' RECITAL

THURSDAY EVENING, NOVEMBER TWENTY-THIRD

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|--------------------|--|
| <i>Rheinhold</i> | <i>Impromptu, C sharp minor</i>
<i>Grace Hicks</i> |
| <i>Mozart</i> | <i>Sonata, C major</i>
<i>Allegro Moderato, Andante, Allegretto</i>
<i>Genevieve Krainek</i> |
| <i>Beethoven</i> | <i>Allegro, from Concerto, C minor</i>
<i>Vera Schaupp</i>
<i>(Second Piano, Mrs. Jones)</i> |
| <i>Hubay</i> | <i>Les Fileuses</i>
<i>John Inda</i> |
| <i>Schuett</i> | <i>Paraphrase on "Prize Song"</i>
<i>(From "The Meistersinger")</i>
<i>Pearl Fodrea</i> |
| <i>Rubinstein</i> | <i>{ Romance</i>
<i>{ Tarantelle</i>
<i>Helen Dolson</i> |
| <i>Saint-Saens</i> | <i>"My Heart at Thy Sweet Voice"</i>
<i>(From "Samson and Delilah")</i>
<i>Lucile Bates</i> |
| <i>Ravel</i> | <i>Play of the Waters (Tone Picture)</i>
<i>Ethel Syford</i> |
| <i>Godard</i> | <i>Introduction and Allegro, Op. 49</i>
<i>Emma Farrow</i>
<i>(Second Piano, Mr. Eames)</i> |

A CONCERTO EVENING

Students from the Class of Mr. Henry Eames

FEBRUARY EIGHTH

- Beethoven* Concerto, C minor, No. 3
Allegro con brio, Largo, Rondo (Allegro)
Ethel Burket
- Chopin* Concerto, E minor, No. 1
Allegro maestoso, Romance (Larghetto),
Rondo (Vivace)
Floss Denny
- Mozart* Concerto E flat major
Allegro, Andante, Rondo (Allegro), Cadenzas by Hummel
Harold Shellhorn
- Saint-Saens* Concerto, C minor, No. 4
Moderato-Andante, Vivace-Allegro
Claire Canom
(Orchestra Parts on Second Piano, Mr. Eames)
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EIGHTH STUDENTS' RECITAL

MARCH FIFTEENTH

- Haendel* Concerto, G minor
Allegretto e staccato, Adagio, Andante and Variations
Gladys Fair
(Orchestra parts on Second Piano)
- Rachmaninoff* Prelude, C sharp minor
Helen Dolson
- Concone* Judith
Edith Roberts
- Beethoven* Sonate, E major, Op. 14, No. 1
Allegro, Allegretto, Rondo
Helen Smock
- Chopin* Andante Spianato and Polonaise, Op. 22
Vera Schaupp

- Lalo *The Bondmaid*
Nettie Workman
- Mozart *Concerto, D minor*
(Cadenzas by Hummel)
Allegro, Romanze, Rondo
Emma Farrow
(Orchestra parts on Second Piano)
- Beriot *Sixth Air Varié*
Genevieve Fodrea
- Allitsen *Unto Thy Heart*
M. Francelia French
Violin Obligato, Carroll Beach
- Philipp *Valse-Caprice, on Themes by Strauss*
(For Two Pianos)
Julia Williams, Mary Ward
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A RECITAL OF COMPOSITIONS FOR TWO PIANOS BY
 MASTERS OF THE MODERN AND ROMANTIC
 SCHOOLS

APRIL TENTH

- Knorr *Variations and Fugue on Russian Folk Song, Op. 8*
Ethel Burket, Alleyne Archibald
- Grieg *Old Norwegian Romance with Variations, Op. 51*
Emma Farrow, Louisa Creekpaum
- Chopin *Rondo, C major, Op. 73*
Alyse Swedberg, Claire Canom
- O'Neill *Variations and Fugue on Irish Theme, Op. 17*
Louisa Creekpaum, Emma Farrow
- Saint-Saens *Variations on Beethoven Theme, Op. 35*
Alleyne Archibald, Ethel Burket

TENTH STUDENTS' RECITAL

APRIL NINETEENTH

- Haydn *Concerto, D major*
Vivace Rondo
 Jessie Graves
 (Orchestra parts on Second Piano, Mr. Eames)
- Raff *Prelude and Fugue, E minor*
 Grace Hicks
- Manney "I Love, and the World is Mine"
 Amalia Schaefer
 (Violin Obbligato, Carroll Beach)
- Mozart *Sonata, D major*
 (For Violin and Piano)
 Allegro
 Genevieve Fodrea, Dolores Cassel
- Chopin *Fantasie Impromptu*
 Flora Lowrie
- Rubinstein { "The Asra"
 { "Yearning"
 M. Francelia French
- Chopin *Ballade, G minor*
 Louise Zumwinkel
- Moszkowski *Spanish Caprice, Op. 32*
 Francis Gage
- Nevin "Doris"
 Florence Wehn
 (Violin and 'Cello Obbligato, Carroll Beach, George Kimball)
- Liszt *Polonaise, E major*
 Mabel Coder
- Pierne *Concertstueck, Op. 39*
 Helen Dolson
 (Orchestra parts on Second Piano, Mrs. Jones)

ANNUAL MAY FESTIVAL

THE THEODORE THOMAS ORCHESTRA

MR. FREDERICK A. STOCK, Conductor.

THE UNIVERSITY FESTIVAL CHORUS

MRS. CARRIE B. RAYMOND, Director.

SOLOISTS

<i>Mme. Charlotte Maconda</i>	<i>Soprano</i>
<i>Miss Grace Munson</i>	<i>Contralto</i>
<i>Mr. Glenn Hall</i>	<i>Tenor</i>
<i>Mr. Herbert Witherspoon</i>	<i>Bass</i>
<i>Mr. Brahm van den Berg</i>	<i>Pianist</i>

FIRST CONCERT

MAY TWENTY-FIRST

<i>March and Chorus, "Tannhauser"</i>	<i>Wagner</i>
<i>Overture, "Tannhauser"</i>	<i>Wagner</i>
<i>Aria, "Queen of the Night"</i>	<i>Mozart</i>
<i>Mme. Maconda</i>	
<i>Largo from the New World Symphony</i>	<i>Dvorak</i>
<i>Aria from "Eugen Onegin"</i>	<i>Tschaikowsky</i>
<i>Mr. Glenn Hall</i>	
<i>Symphonic Poem, "Moldau"</i>	<i>Smetana</i>
<i>Aria from "Louise"</i>	<i>Charpentier</i>
<i>Mme. Maconda</i>	
<i>(a) Allegretto Scherzando</i>	<i>Svendsen</i>
<i>(b) Spring Song</i>	<i>Mendelssohn</i>
<i>Spanish Rhapsody</i>	<i>Chabrier</i>

SECOND CONCERT—SYMPHONY CONCERT

MAY TWENTY-SECOND

- Overture, "Genoveva"* Schumann
Wedding March and Variations Goldmark
(From a Country Wedding)
- Grand Fantasia for Piano* Schubert
(Orchestration by Liszt)
- Symphony, No. 5, C minor* Beethoven
Allegro con brio, Andante con moto, Allegro-allegro

THIRD CONCERT

MAY TWENTY-SECOND

Chorus and Orchestra

- Scenes from Olaf Trygvasson, unfinished drama by Bjornstjerne*
Bjornson, music by Grieg
Mr. Herbert Witherspoon, Basso
- Overture, "Der Freischutz"* Weber
- Aria, "I Fain Would Hide," from "Euryanthe"* Weber
Mr. Witherspoon
- Italian Serenade* Hugo Wolf
- Suite, Op. 52* Glazounow



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